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AN

EXPLANATION

OF THE

Elementary Characters

OF THE

CHINESE;

WITH AN

ANALYSIS

OF THEIR ANCIENT

SYMBOLS AND HIEROGLYPHICS.

By JOSEPH HAGER, D. D.

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PREFACE.

SCARCELY in any age have the written characters of ancient times or distant countries been so much objects of curiosity as in the present. Phenician, Etruscan, and Egyptian alphabets; Runic, Celtiberic, and Parsi characters; Indian and North American hieroglyphics, have in our own times been brought forward to light: there is nothing, however abstruse or difficult, which is not sought for and discussed.---The Chinese characters alone, for a considerable interval, apparently present an exception. For since the beginning of the preceding century, when Bayer and Fourmont nearly at the same time published their

researches, though the history, philosophy, astronomy, and other sciences of the Chinese, have been extensively treated of, their characters seem to have been industriously avoided. The French Encyclopedy indeed, about forty years ago, amongst other alphabets, exhibited the Chinese elementary characters; but besides forbearing to explain them, not a single variation or anomaly was added, and whatever occurs on the subject, is rather offered as a specimen of the mode of writing than an explanation of it. Nor, within my recollection, has any subsequent author ventured to exhibit the proper characters, exclusive of which their books must ever remain undeciphered, and we Europeans be left unable to distinguish a single true Chinese character from a fictitious one.

Although the learned Deguignes, from his knowledge of Chinese literature, might have best supplied this deficiency, he however, excepting some casual observations in the Memoirs of the Academy of Inscriptions, has never published any thing on the subject accompanied with original characters. Even the indefatigable Jesuits, Amiot and Cibot, though speaking at large on the characters of the Chinese,---especially the first, who in his Lettre de Peking transmitted various specimens of them,---both nevertheless have abstained from adding the necessary rules for reading, and much more from annexing illustrative specimens in the manner, for instance, of Sir William Ousely's excellent Essay to facilitate the reading of Persian MSS. Fourmont's works themselves are now so rare, and his Me-

ditationes Sin. besides being in Latin, so embarrassed by verbosity, as to exhaust the patience of every inquirer; whilst the engraved characters of Bayer are so wretchedly expressed as to afford but little advantage. I therefore thought it not inexpedient to renew the study of characters thus greatly neglected, and so much the rather, after having amassed abundant materials for a Chinese dictionary, which, if God grant me life, I propose to publish, and which this volume is intended to precede.

Nothing at present remains for me but to beg indulgence for the inaccuracies of style in a language acquired in foreign countries, and which a residence of twelve months in England has not been sufficient to bring to perfection.

Fo-hi, the first Emperor of China (who is not to be confounded with 佛 *Foe,* the religious sectary of India, otherwise called *Budha),* is commonly said to have been the first inventor of writing in China; for, until his time, *knotted cords* were used amongst the Chinese; as they also were amongst the *Peruvians,* when America was first discovered,* and still are in *Chile,* where, instead of letters, cords of different colours and knots are sent, to indicate the business intended. These are called, as in Peru, *Quipu.*†

The first characters were two lines, an entire line and a divided one,

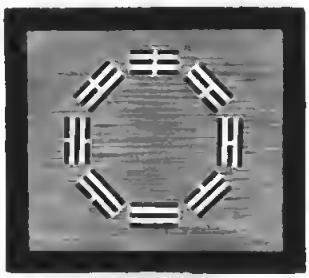
representing the two Chinese principles, 陽 *Yang,* and 陰 *Yn,* or the perfect and imperfect, heaven and earth, the male and the female, to whom, as to *Isis* and *Osiris* in Egypt, all nature was to be referred.

* Acosta Hist. Nat. de las Indias, lib. vi. cap. 8.

† Compendio della Storia del Chile, Bologna 1776, p. 136.

By combining these first lines in different modes, the celebrated 卦 *Kua*, or eight *trigrams*, were produced, which Chinese hieroglyphics were designed to represent the eight elements, four male and four female; a doctrine, says *Deguignes*, quite corresponding to what Iamblychus relates of the Egyptians, and Seneca mentions in his *natural questions*.*

These eight trigrams were exhibited to the people in the most frequented places, combined in the manner here represented:

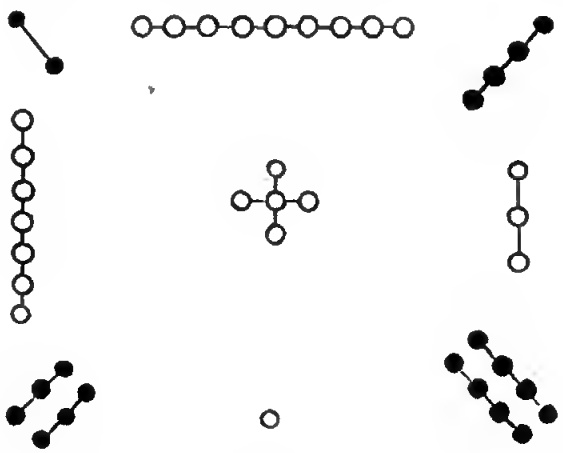


They are still preserved in China as they came from the hands of its author, though of so ancient a date, that *Amiot* thinks them older than any invention of *Hermes*. These form the text of the first and most ancient classic book amongst the Chinese, well known

* Mem. de l'Acad des Inscript. vol. 40.

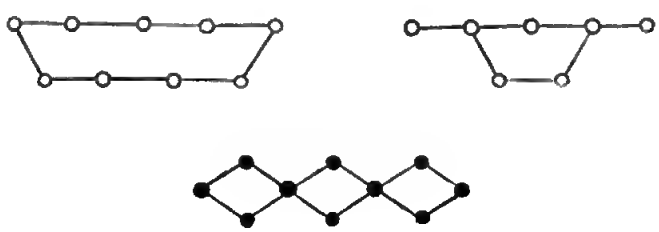
in Europe under the name of 經 易 *Ye-king*. They are supposed to contain, in a few lines, the most sublime truths, and are to this day consulted in every important undertaking; just as the *Runic tympana* of the Laplanders, described by *Rudbek*, *Scheffer*, *Leem*, and employed for purposes of divination.

As to the *knotted cords* in use before the invention of writing, a trace of them seems still to be preserved in the 書 洛 *Lo-xu*, or in that celebrated figure which appeared on the back of the mystic *Tortoise*; and to this day is represented under various combinations, as



By this figure *Heaven* and *Earth*, the perfect and imperfect, are represented, through the means of even

and odd numbers. These combinations are said to have suggested to that Emperor the idea of his trigrams, and, consequently, are anterior to them. They bear a strong resemblance to *knotted cords*, either in the above form, or in others, which occur in Chinese works; as for instance,*



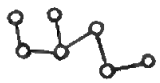
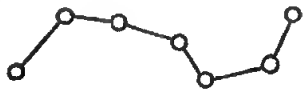
And as no writing was used before the trigrams, it seems obvious to conclude, that *knotted cords* were employed for that purpose.

Not only in these combinations of nine and ten doth a monument of the *knotted cords* seem to be preserved, but also in Chinese *Astronomy*, whose origin is likewise derived from the remotest date of that monarchy; and in which, contrary to the use of all other nations, the Chinese, as well as the Japanese, their dis-

* See Mem. des Miss. de Peking, vol. ii.

ciples, represent their constellations, not by animal figures, like the Egyptians, Chaldeans, or Indians, but in a manner again resembling *knotted cords*.

Thus the great Bear is represented both in Chinese and Japanese works of astronomy,

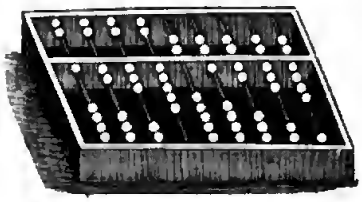
 or 

and even the Chinese character signifying star, or stars, which still is written thus was anciently † represented

The same *knotted cords* seem to have suggested the idea of the 算盤 *suon-puon*, or Chinese instrument for reckoning, which, affording the means to calculate, without pencil or pen, seems naturally to have preceded the use of writing in China. The fact is, that this instrument represents again nothing more

† 通字正 Trib. 2. No. 3.

than *knotted cords*, as may appear by the figure annexed.



But as the circumstances of subtraction, or addition, would have required to untie the knots at every instant, or to form new ones, movcable knots, or sliding beads, were contrived, which, being put on strings of wire instead of cords, are to this day employed by the common people in China, who are incapable of writing, and even by many who are expert in it.

Now, as the Chinese *Abacus* was chiefly employed for the sake of counting money, it is no wonder if the Chinese 錢銅 *tung-cien*, the only coins which, from time immemorial, the Chinese use, and, like the abacus, are reckoned by tens and multiples of tens, contrary to the coins of all other nations, the Japanese excepted, have in the middle a hole, thus

which serves to string them together by tens, or multiples of tens, on a sort of packthread, for counting, after the manner of the sliding beads of the Chinese abacus, and the *knotted cords* of the earliest times, as under;

It is remarkable that the ancient Roman abacus, as exhibited by *Velserus* and *Pignorius*,* should be found so similar to the Chinese, as already has been observed by *La Loubere*,† and shewn a century back in the *Philosophical Transactions* by a Fellow of that learned Society;‡ who, however, was deceived in believing that the Chinese used to reckon from the left to the right; contrary to what is asserted by *Martinez* the Jesuit,§ and others.‖

There is not only this striking resemblance between the instrument for reckoning of the Chinese and the Romans, but, what is still more curious, a great similarity exists also between the Chinese and Roman nu-

* Velser. Monum. Aug. p. 262. Pignor. De Servis. † Hist. rel. of Siam, vol. ii.
‡ Vol. xvi. Lond. 1688. p. 85. § Hist. Sin. lib. i.
‖ *Du Halde*, vol. i. p. 276. *Staunton*'s Embassy to China, vol. ii. p. 95, &c.

merals. The Romans, contrary to the custom of the Hebrews, and of the Greeks, expressed their numbers *one, two, three*; not by the first letters of the alphabet, but by

I II III

The Chinese express them under the same form; but as in writing, contrary to the practice of the Romans, they observe a perpendicular order, their cyphers are written in an horizontal position, thus,

The Romans expressed their number *ten* in this manner X

The Chinese, changing its direction, express it thus

The Romans expressed *eleven, twelve, thirteen*, thus,

XI XII XIII

The Chinese thus,

We need only turn the paper to perceive the great similarity.

The Romans expressed *twenty*, *thirty*, and sometimes *forty*, in this manner,

XX XXX XXXX

The Chinese express them sometimes by putting the number *two*, *three*, and *four*, before the number *ten*; but sometimes according to the Romans, thus,

卄 卅 卌

In a word, *five*, as the Romans expressed it, is simply the half of *ten* or X, viz.

V

The ancient character by which the Chinese expressed *five* is X, or *ten*, between two lines; indicating, as it were, by it, that the number ten is divided in two, thus,*

But what is more singular, and seems scarcely to be a mere accident, is, that the three chief Roman cyphers I V X, or *one*, *five*, and *ten*, are denoted in Chinese by the same sounds.

One is pronounced YĔ, or in a sound equivalent to I: hence we see, for instance, that the *Ye-king*, or first classical book of the Chinese, is called likewise *I-king*.

Five, in Chinese U, is a sound which agrees perfectly with the Roman V.

Ten, XĔ, is, for the above reason, equivalent to XI; and, as it is well known, that the Roman X was borrowed from the Greek Ξ, or ξι, the Romans having no such sound in their language, and that the Greek ξι was equivalent to the Persian *Shin* (which may be seen in the names *Xerxes*, *Roxanes*, and several other Persian words expressed in Greek characters), consequently the Roman X also is in perfect agreement with the Chinese XĔ.

Nor is this to be wondered at, if we consider that the Greek philosopher *Pythagoras* had travelled into India, and, perhaps, as far as China; that he was the founder of a famous school in Italy; and that *Numa*,* the legislator of the Romans, by whom they were first civilized, was believed to have been instructed in that

* See *Plutarch*'s Life of *Numa*.

school. This opinion is confirmed by the Greek ἄβαξ, which perfectly resembles the Chinese, as described by *Mahudel*,* and even more than the Roman abacus, which, instead of *strings* or *wires* and *beads*, had pins and grooves for them to slide in;† and there even is an abacus, called from its author *Pythagoricus*, which strongly confirms the opinion of Pythagoras having brought the abacus from China.

'We find also amongst the Chinese,' says *Amiot*, 'all the properties ascribed to numbers by Pythagoras; and,' continues he, 'as we know that the Chinese were acquainted with them many centuries before the Greek philosopher, it is reasonable to conclude he derived them from China.' ‡

'Why,' asks *Deguignes*, 'do both the Chinese and Pythagoreans assert that the number *five* designates nature, and is holden to be the first principle of the universe? why is the number *nine* attributed by the disciples of this philosopher to *Vulcan*, and by the Chinese to *Fire*? why, the number *four* to *Eolus*, and by

* Hist. de l'Acad. des Inscript. tom. v. p. 260.

† See Velserus. ‡ Mem. des Miss. de Peking, vol. ii. p. 193.

the Chinese to the *Wind?* why, *two* to *Rhea*, and by the Chinese to the *Earth?*' *

As the numerical system, so the musical agrees in both. That the musical system of Pythagoras has been taken from the Chinese, says *Roussier*, is evident from the mere inspection of the figure in the learned treatise lately published in Europe, 'on the Music of the Chinese.' † The heptacord of the ancient Greeks, the lyre of Pythagoras, his inversion of the diatonic tetracords, and the formation of his great system, are but so many plagiarisms from China. ‡

Even the ancient game of the Greeks, supposed to have been invented by *Palamedes*, anteeedent to the siege of Troy, has evident similarity to the Chinese *Chess*. The *five lines*, instead of squares, the ἱερὰ γραμμὴ, or *sacred boundary*, the *five* Ψῆφοι, or *pebbles*, all exactly agree with the chess of the Chinese. §

That such a communication must have existed may likewise be proved from *Astronomy*. *Bailly* has long

* Mem. de l'Acad. des Inscript. tom. xl. Observations sur quelques points concernant la Religion et la Philos. des Egypt. et Chin.

† See Mem. des Mission. de Peking, vol. vi. p. 173, and pl. 25. ‡ Ibid. p. 8.

§ See an ingenious and learned disquisition on this subject by Mr. Christie, shortly to be published.

since shewn it, in his excellent history of that science.* The same division of the *Zodiac* amongst the Greeks and Romans as amongst the Chinese; the same number and order of the planets; their application to the same days of the week † as amongst the Romans, are coincidences which could never have been merely accidental.

Even as to religious tenets, it is singular that, what we read in Plutarch, respecting the prohibitions of Numa from representing the Divinity under the form of man or of beast;—that, during the first hundred and sixty years, there was neither image nor statue of the Divine Being amongst the Romans;—that they built temples indeed, but placed in them no figure of any

* P. 62, and follow.

† Les Chinois ont 28 constellations, dont chacune a son propre caractère. Chacun de ces caractères repond à un des sept planetes, qui par là en ont quatre, qui lui correspondent, et lui sont appropriés. Ce cycle donne exactement et les semaines, et les jours des semaines tels que nous les comptons; par ce que les sept planetes y étant placé de suite selon les caractères, qui leur sont attribués, elles reviennent toujours, comme nos Dimanches, Lundis, &c. Il est de fait, que ce cycle correspond exactement à nos jours, et semaines, et que les quatre caractères du soleil, par exemple, tombent toujours le dimanche, ceux de la lune le lundi, &c. Aussi les néophites éloignés, qui ne peuvent avoir le calendrier des Missiouaries, se servent aisément de celui de l'Empire. Mem. des Mission. de Peking, vol. i. p. 381.

Le nombre de *sept jours* est consacré (à la Chine) par les usages, et par la façon de parler de la plus haute antiquité. Encore aujourdhui, quoiqu'on ne compte pas

kind;—and that these regulations of Numa concerning images were in perfect conformity with the doctrine of Pythagoras,*—should have been exactly similar to what we find of the Chinese. During the three first dynasties, says *Amiot*, the temples in which the Chinese sacrificed to God were without any statue or image; there was nought to be seen in them but four walls with windows for admitting the light. † These Chinese temples seem to have resembled the temples of *Sinto* in *Japan*, which are either empty, or contain nothing beside a mirror in the centre, as the symbol of self-knowledge: ‡ and, although *Clemens* of *Alexandria*

par semaines, et que le Calendrier Civil et Ecclesiastique soit purement lunaire, on ne laisse pas de mettre dans le Calendrier Impérial des caractères, qui correspondent toujours aux sept jours de la semaine. Il est dit dans l'y-king: *vous viendrez honorer* (ou plutôt *adorer*) *de sept jours en sept jours: Séc-ma-tsien* parle d'un sacrifice au *Chang-ti* tous les *sept jours*. Le *li-ki* indique un jeune de *sept jours* avant les grand sacrifices. Selon le *li-ki* encore, à la mort de l'Empereur *on fermoit le marché pendans sept jours*; ce n'étoit que le *septieme jour* qu'on le mettoit dans la bierre. Les anciens écrivains se servent du mot *sept jours*, comme nous de celui de semaine Vol. xiv. p. 330.

* Plutarch's Life of Numa.

† See Mem. des Miss. cit. vol. viii. pl. 6 et 7. Le Comte Mem. tom. viii. lett. au Card. de Bouillon.

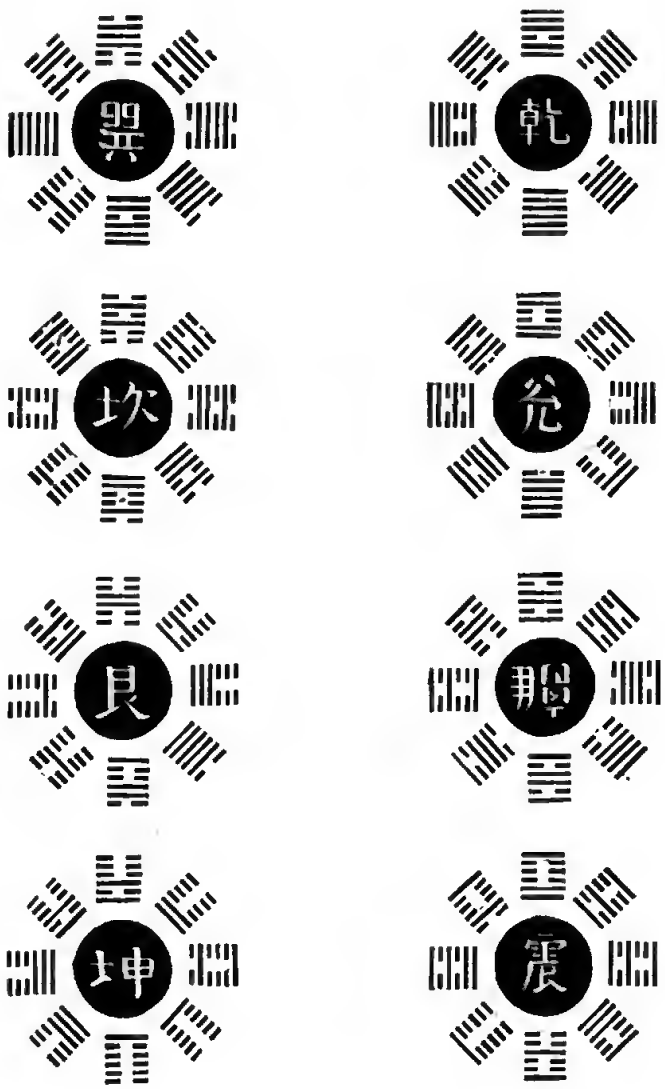
‡ Charlevoix Hist. du Japon. vol. i. p. 275. Kämpfer. Hist. of Jap. book iii. chap. 3.—It is observable, that this is the most ancient Religion of Japan, and, probably, derived from the Chinese. These temples of *Sinto* are called *Mia*, which is the *Coye*, or corrupted pronunciation of the Chinese 廟 *Miáo*, a temple.

pretends that Numa had derived this doctrine from *Moses*,* and *Tacitus*, speaking of the Jews, says, that as they adore but one God, and with the mind only; *igitur nulla simulacra urbibus suis, nedum templis sunt*;† on the other hand, *Lucian* relates, that amongst the Egyptians, in whose school *Moses* was brought up, their temples were anciently without any sculptured image, ἀξόανοι ποτὲ;‡ we therefore may conclude, that if Pythagoras and Numa did not derive this doctrine immediately from China, they received it circuitously through Egypt.

Subsequent to the *trigrams* of 庖伏 *Fo-hi*, which he had employed to design the first and most essential objects of nature, and which, according to *Amiot*, should be regarded as the most ancient existing monument since the great catastrophe of the deluge, deserving therefore the attention of all inquirers into the remains of antiquity, 農神 *Xin-nung*, his successor, invented sixty-four *hexagrams*, by which he endeavoured to extend the significations of the *trigrams*. These *hexagrams* in Chinese books are com-

* Strom. lib. i. † Histor. lib. v.
‡ De Dea Syria.

monly represented by eight circular figures, thus,



Each of these figures explains one of the eight *trigrams,* and the modern character in the centre of each

ascertains to which *trigram* it belongs. These *hexagrams* are held to comprise the whole circle of human knowledge, and, together with the *trigrams*, are to be considered as the most ancient *symbols* and *hieroglyphics* of the Chinese. They were the only characters used after the knotted cords, until 帝皇 *Hoang-ti*, the succeeding Emperor, commanded that other characters should be substituted, instead of these *symbolic lines*. Though this be the most prevalent opinion in China,* some have assigned to their characters an earlier date.

Others again maintain that the 書洛 *Lo-xu* appeared first on the back of the tortoise to 禹大 *Ta-yu*, the first Emperor of the dynasty of 夏 *Hia*, and that the 圖河 *Ho-tu* only was revealed to 羲伏 *Fo-hi*,† although both in fact have the same

* Mem. des Mission. de Peking. vol. ii. p. 49. and vol. ix. p. 289.

† See the figure at the end of this dissertation. It is said to have appeared to him on the body of a dragon proceeding from a river, and as it consists of *ten*, is the ground of the *decimal* reckoning amongst the Chinese; just as the number *nine*, to which the 書洛 *Lo-xu* extends, is the ground for the number *nine* being held sacred amongst them.

signification, implying the same things under different names and arrangements.*

As to the most ancient characters subsequent to the symbolic lines already mentioned, some of them have been exhibited, though rudely, by *Kircher*, in his *China Illustrata*. † These, however, have been much better given by the late Emperor 隆乾 *Kien-lung*, who hath enriched the republic of letters with a diplomatic monument hitherto wanted, comprising all he could collect for the illustration of ancient characters, from medals, seals, vases, stones, and sepulchral remains. These he exemplified in a Poem of his own composition, written in thirty-two different kinds of characters used by the ancient Chinese. ‡

These characters bear different names, according to the several objects from which they are taken. One kind, for instance, is called 篆株玉 *Yo-chu-chuen*, or ancient letters, resembling *precious*

* See Mem. cit. p. 55. *Father Gaubil* pretends these to be nothing more than magical squares. Observ. astronom. tom. ii. p. 187. † Part vi. cap. 3.

‡ A copy of this Poem, in these thirty-two different forms, sent from China, may be seen in the National Library at Paris. See *Eloge de la Ville de Moukden*, Paris 1770, 8vo.

*stones.** Another, characters imitating the *nails* of a *dragon,* 爪龍 *lung-chao.* A third, the *leaves* of the *willow,* 葉柳 *Lieu-ye,* &c. The different origin of each is referred to accidental causes. For instance, there is one kind of ancient characters called '*of marriage articles.*' Concerning these it is related, that in the time of the dynasty of the 周 *Cheu,* which began to reign about one thousand years before our æra, a Chinese desirous of uniting two young persons in marriage, and they not being able to write, he bade them make any arbitrary strokes, to which he added some of his own. From the union of these, a kind of letters resulted, which were afterwards employed in marriage contracts.

農神 *Xin-nung* having seen in a field a corn-stalk rising above the rest, and bearing eight ears, to perpetuate this singularity, traced characters to represent them, thence called 畫穗 *Sui-hoe,* or *corn-ear characters.* It was customary amongst the Chinese of ancient times to draw outlines of figures in commemoration of unusual occurrences. Thus the appear-

* Orig. des differ. sortes de caract. ibid. p. 127, &c.

ance of a *dragon* in the time of 羲伏 *Fo-hi* being somewhat extraordinary, and wishing to preserve its memory, and to transmit it to posterity, they invented the *dragon-characters* 篆龍 *Lung-chuen.*

On another occasion, letters imitating the plumage of the finest of all birds, called according to the Chinese 凰鳳 *Fung-hoang*, were adopted, on its first appearance in China.

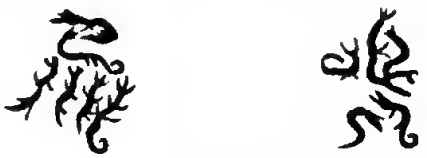
Other letters again were invented toward the end of the same dynasty, when China was divided into six different kingdoms, for the sake of transmitting to a distance secrets in writing, that the characters of one province might not be understood in the rest.

Other characters were appropriated to *sovereign ordonnances*; as is usual amongst the Turks, Persians, and Arabians. Different ones for *public inscriptions*, and still others for other purposes.

In the *Japanese Encyclopedy* lately brought to Europe from Japan by Mr. *Titsingh*, volume fifteenth, which treats on writing, some characters of this kind are adduced; as for instance,

which are called 畫龍 *lung-hoe,* or characters resembling *dragons* or *serpents.*

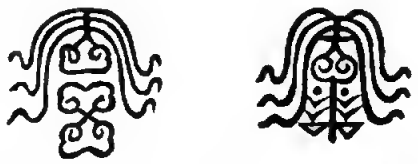
畫穗 *sui-hoe,* or *corn-ear* characters.



畫麟 *lin-hoe,* or *unicorn* characters.

篆鼎寶 *pao-ting-chuen,* or ancient characters like *precious vases.*

Besides these four kinds, which apparently correspond with four of the thirty-two, distinguished by the same names, and mentioned in the commentary annexed to the *Eloge de la Ville de Moukden,* the following ones, neither occurring amongst them, nor cited by *Kircher,* are to be found in this Japanese Encyclopedy.

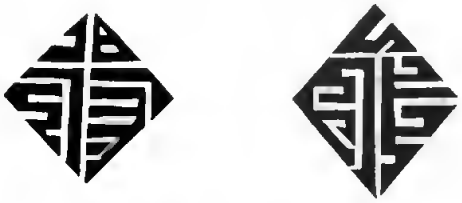


文釧金 *Kin-chuen-ven,* or *a literary composition,* like *arm-bracelets.*

螮蝀虹 *hung-ni-chuen,* or ancient characters, imitating the male and female *rainbow* (for thus the *rainbow* and *water-gall* are distinguished in the philosophy of China).

蚪蝌 *Ko-teu,* or *snakes' eggs.*

極太 *tay-kie,* or the first principle of things.



直方 *fang-che,* an upright quadrangle.

文矩規 *kuei-kiu-ven,* a compound of square and circle.

畫尙古 *ku-xang-hoe,* or characters of ancient nobility.

勝方 *fang-xing,* or the ornaments of a female head-dress. As also the following.

Whether all these characters be really ancient and genuine, or whether some of them might not be placed on the same rank with the alphabets of *Adam*, *Enoch*,

and *Seth*, published at Nuremberg,* it is not easy to decide. Certain it is, that the oldest inscriptions which remain go back no farther than to the dynasties of the 商 *xang*. † The Jesuit, Father *Cibot*, who has lately made inquiries into this subject, in China itself, declares that the collection of characters made by 乾隆 *Kien-lung* is of suspicious authority, and that the Chinese Palæography has been left by him in greater uncertainty than before. ‡ But that some of these characters once existed is undeniable, from the use still made of them; as for instance, in the seal of the king of the 琉球 *Lieu-kieu* islands, which is here exhibited:

* Hensel. Synop. univ. Philos. Norimb. 1741.

† Mem. des Mission. de Peking, vol. i. p. 56. ‡ Ibid. vol. ix. p. 397.

The characters on the left side are 清 大 *ta-cing*, or *Man-tshoo*, which is the language spoken at 京 北 *Pe-king*; but those on the right bear a perfect resemblance to some of those already given, particularly

These are explained in the Japanese work which exhibits this seal thus,

vang	王	琉	*Lieu*
chi	之	球	*kieu*
yn	印	國	*kue*

or *the royal seal of the kingdom of Lieu-kieu.* In which, if we consider particularly the three perpendicular characters on the right, it will appear that there is no small likeness between the modern characters of the Chinese and those ancient ones, which is also the case

with others of the class already mentioned: thus, for instance,

which, according to the explanation beneath, signifies *grass* or *herbs*, is of the same form * as the modern

just as a *tree*,

resembles to † the modern

Also

signifying *heaven* and *earth*, is of the same shape with

* See Elem. 140. † See Elem. 75.

the 爻六 *lo-hiao*, or the six lines of the 卦 *kua*, by which *heaven* and *earth* are represented,

These examples likewise shew that the ancient Chinese characters, as well as the modern, are but an imitation of appropriate figures or symbols, as may be confirmed by many examples: thus a mountain, *xan*, anciently depicted

is still represented 山

A well, *cing*, anciently

is at present 井

A field, as it was anciently,* is still represented ‡ thus

田

And if in many characters the resemblance, which they formerly bore to their originals, be lost, this change is

* Philosoph. Transact. vol. lix. tab. 23. ‡ Elem. 102.

resolvable into the natural effect of time, and is no other than has happened to those of Phenicia and Greece, as well as to the Chinese; or like many words in every language which, through the progression of ages, have considerably deviated from their original roots. Thus the modern character 天 *Tien*, Heaven, seems no longer to impart either a physical or symbolic representation of the object. But if we consult the Chinese dictionaries under this character, and consider its different variations, the progress of them may be gradually traced.

It was first represented by three lines, thus

obviously to intimate that the Chinese, like the Chaldeans,* admitted three heavens, the *planetary*, the *sidereal*, and the *empyric*; a notion maintained till the time of St. Paul, who relates that he was *caught up to the third heaven*.‡

And here it deserves to be noticed, that also in the trigrams of 羲伏 *Fo-hi*, the heaven is repre-

* Bailly Hist. de l'Astron. anc. p. 390. ‡ II Cor. xii. 2.

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sented by the *three* uppermost unbroken *lines,* in the 卦 *Kua.*

In after times these three lines assumed the forms which follow 𝌢 𝌣 𝌤 𝌥 and several others,* till at length they descended to this 天

In like manner the sacrificial mitre of the Chinese Emperor (the *Pontifex maximus* of his nation), which was of old represented under this form, ‡

bearing a strong resemblance to the Roman episcopal mitre, and to the *Infula* of the Vestalian Virgins (who being instituted by *Numa,* are a new proof of the connexion between the Romans and the ancient Chinese), is signified by Element 50, thus

巾

* See 通 字 正 *ching-çu-tung.* ‡ Philos. Transact. cit. tab. 41

also an ancient *vessel for the Hall of Ancestors*, whose shape, different from the *Etruscan* or *Greek*, daily discovering, was thus

after many changes, which might here again be adduced, at length terminated in the form of Elem. 206,

whence this character signifies likewise a *tripod*, though a *vessel* in general be not one.

As to the characters

they are taken from the most ancient inscription known in China, which was engraved by 禹大 *Ta-yu* on

* Philosoph. Transact. cit. tab. 42.

a rock near the source of the river 河黃 *Hoang-ho*, after the great works he had performed.* The Missionaries of 京北 *Pe-king* having no copy of it, as Mr. *Cibot* declares,‡ to gratify the curious in Palæography with a monument more ancient, perhaps, than the *Arundelian* marbles, or the characters of *Persepolis*, I will here publish the whole inscription, as contained in the Japanese Encyclopedy before cited, under the title of

Ta	大	Ta-
yu	禹	yu's
pi	碑	inscription
ming	銘	engraved. §

The question was some years since started, whether the Chinese characters resembled the *hieroglyphics* of the *Egyptians?* an opinion entertained by *Kircher*,

* See Mailla's Hist. gen. de la Chine, tom. i. p. 60.

‡ On voit encore près de la source du fleuve jaune une apparence d'inscription gravée sur le rocher percé, dans le quel *Yu* le fit entrer. Soit que le tems l'ait effaçée, soit que le rocher en croissant en ait altéré les caractères, on ne peut plus la lire. La tradition universelle en fait honneur à *Yu*, et il paroit par l'histoire, qu'on la lisoit il y a 2000 ans. Les copies qu'on en avoit tirées ne nous sont point parvenues. Mem. des Miss. de Peking, vol. viii. p. 192.

§ See the folding leaf.

and afterwards *Mairan,* who was answered by Father *Parennin.*

The reviewer of this paradox was Mr. *Needham,* who fancied that the *gnostic-like* scrawls (for they are not *hieroglyphics)* on a marble bust of *Isis,* in the King of Sardinia's collection, were really characters of the Chinese.*

That there was however a relation between the real Egyptian hieroglyphics and the Chinese characters, *Deguignes,* so well versed in the literature of China, undertook to evince, and actually composed a work to shew that each of the 214 *keys* or elements corresponded to Egyptian *hieroglyphics*; that they were of the same shape and signification, and consequently were identified. ‡ This work, thus announced in 1766, has never appeared, but remained only a system, as Mr. *De Hauterayes* asserts, with its author, who died but a few months ago. §

* See Philos. Trans. cit. and Mem. des Miss. de Peking, vol. i.

‡ Hist. de l'Acad. des Inscr. vol. xxxiv. L'ouvrage, qui m'occupe depuis long tems contiendra toutes les preuves multipliées pour chaque clef Chinoise. De 214 clefs plus de la moitié sont gravées, et accompagnées de leur explication. La plus grande partie qui reste, est également expliquée.

§ See Mr. De Hauterayes' alphabets in the French Encycl.

In addition to *Amiot*'s answer to the queries of the *Royal Society*, Mr. *Cibot*, in his *Essay on the Chinese characters*, has very well refuted that pretended similitude.* Although the *cross*, for instance, as *Horapollo* relates, may have had the same value of *ten* as 十 *Xe* amongst the Chinese, or several other resemblances, instanced either by *Deguignes* in his disquisitions, † or discovered by others, seem to prove an ancient intercourse between both nations, ‡ it will notwithstanding be found, by comparing the elements of the Chinese characters contained in this work with the analysis of the Egyptian hieroglyphics given by *Niebuhr*, § that this hypothesis is groundless. The *seahorse*, the *crocodile*, the *ibis*, the *ichneumon*, and as to the plants, the *lotus*, the *papyrus*, &c. are not to be

* Mem. des Miss. de Peking, vol. ix. p. 338, &c.

† Mem. de l'Acad. des Inscript. vol. xxvi. p. 34, 40.

‡ The *phallus*, or *crux ansata*, the meaning of which hath been so often discussed, exactly corresponds with the ancient Chinese character of the *or* ♀ and it is well known how great was the veneration of *Apis* in Egypt. On the other hand, 旦 is the character which signifies the *morning*, as ♀ is the ancient chemical sign denoting *Venus*, which is the morning star: the square in the Chinese character was anciently round, and the interior stroke only a point, signifying the *sun*.

§ Voyage en Arab. vol. i. pl. 41.

found amongst the Chinese characters.* Neither the figures of men with heads of birds, dogs, &c. or the figures of birds and animals with human heads. And the same may be said of the small and singular characters surrounding the large symbolic figures, which seem to be a commentary upon them. So that a few resemblances on that part prove as little as a few words common to both languages. §

A still stranger paradox is that of *Raspe*, inserted in the catalogue of *Tassie*'s collection; where, describing a cylinder of loadstone with *Persepolitan* characters, he says, " It is evident that they resemble the Chinese character, which is not a character of articulate sounds, but of ideas; and that some of these characters are to be found in the Chinese dictionary, ranged by elementary figures called *pu*. I have consulted," adds he, " a very curious one in the possession of Dr. Morton, librarian of the British Museum, and I do not doubt that the same resemblance will

* Cibot ibid.

§ Thus Father is *Fiu* in Egyptian, *Fu* in Chinese: Mother, *Mau* in Egyptian, in Chinese *Mu:* the Moon, *Yoh*, is in Chinese *Yue*.

be verified, wherever the comparison is made with attention." *

From this unguarded position he draws a series of incoherent conclusions, such as that the Chinese characters were formerly cultivated on this side of the Ganges; that the Persians used them before they adopted others; and that even the Egyptians, after being conquered by the Persians, had some idea of them. "The partisans of this singular system, which pretend to explain Egyptian hieroglyphics from the old Chinese characters, will undoubtedly derive," adds he, "much satisfaction from this discovery." And hence in the next article, describing a *Cameo* with *Persepolitan* characters, he calls them *an inscription in Persepolitan or Chinese characters* as decidedly as though he had proved it.

On this head however a comparative glance at the inscriptions he has produced, with the elements here exhibited, is sufficient to shew the futility of his assertions. ‡

* Vol. i. p. 63. ‡ Vol. ii. pl. ix. 2.

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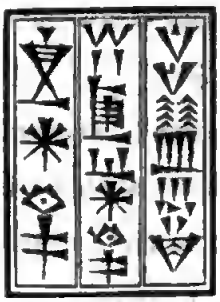


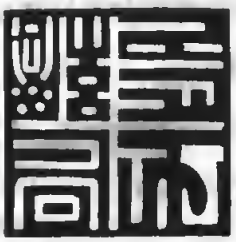
These characters are all composed but of two kinds, viz.

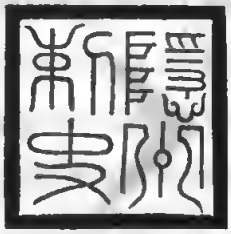
and

placed in different situations; and this explanation, called by *Raspe* "a phenomenon equally new and extraordinary, which requires only to be perceived by the philosophical antiquaries to engage their attention," is equally ungrounded with that which, in respect to a square turquois in the British Museum, he calls an *Arabian inscription*,* it being, as may here be seen,

* Vol. i. p. 75. pl. xiii.

nothing less than Arabic, whether *cufic*, *carmatic*, *mauritanic*, or *common*; but either a *Chinese* or a *Japanese* seal, in which the ancient character 天 *Tien*, Heaven, or God, as before exhibited, is clearly expressed, and similar to these taken from a Japanese manuscript in Mr. *Titsingh*'s collection,





Such seals of equal size, the one with white, the other with black or coloured ground, are commonly annexed both by the Chinese and Japanese, one beneath the other, at the end of their prefaces, or works themselves.

What Mr. *Raspe* then hath said of General *Vallancey*, on his comparison of the Persepolitan characters with the Irish *Ogham*, viz. " that an analogy has been imagined rather than proved," may in this instance be applied to himself.

As to the Persepolitan characters as well as the

Egyptian hieroglyphics, if a comparison should be instituted, it ought to be directed to the *ancient characters* of the Chinese, called 文古 *Ku-ven*, which, according to the principal antiquarians and grammarians of China, says *Cibot*, were images only or representations of the objects themselves; and therefore the Chinese, as *Amiot* observes, call their ancient characters 像 *siang*, or 形 *hing*, an image, a form. But since few of these remain, the comparison should at least be made with the next most ancient inscriptions, such as those sent by *Amiot* to the Royal Society, which are thought to be of the dynasty of the 商 *Xang*, or 周 *Cheu*; a specimen of which is here inserted from the Philosophical Transactions, vol. lix. tab. 32.

These likewise, as well as the other kinds of ancient writing, but slightly correspond to the Egyptian hieroglyphics. The greatest resemblance between both consists in this, that both Egyptians and Chinese are found, from the most ancient monuments, to have written *horizontally* as well as *perpendicularly*.*

For the rest, the number of Egyptian hieroglyphics, as *De Pauw* well observes, must have been very limited, since on almost every monument the same figures occur: ‡ an observation which *Bruce* also made, who remarks, that notwithstanding the prodigious quantity he had the opportunity of seeing, they did not exceed 514. §

Still less than the hieroglyphics of Egypt do those of *Mexico* resemble the Chinese; for although the Jesuits *Acosta* and *Clavigero* testify, that besides corporeal images, they had also symbolic, and that other Mexican hieroglyphics were dogmatical, others historical, others geographical, &c. ‖ a simple inspection of the

* See amongst other proofs the two Egyptian inscriptions in Tassie's Collection, pl. i. No. 19 and 20, and Niebuhr's Voyage, vol. i.

‡ Recherches sur les Egypt. et Chin. vol. ii. sect. 8.

§ Travels in Abyss. vol. i. p. 123.

‖ Acosta Hist. Nat. cit. cap. ix. Clavigero Stor. del Messico, dissert. vi.

Mexican wheel, or Cyelography, as given by *Gemelli Carreri*, in his Voyage to Mexico, or of the Mexican pictures published by *Purchas* and *Thevenot* (imperfect as they are, when compared with the plates of Cardinal *Lorenzana)*, seem clearly to prove the contrary. The *rabbit*, the *cane* or *reed*, the *flint*, and the *house* in the Cyclography, and the *circle* to denote the year, or the *hatchet* to signify *twenty*, &c. in *Purchas* and *Thevenot*, have nothing in the Chinese correspondent.

Should we therefore even grant to *Clavigero* that "the Mexicans, as to writing, were advanced as far as the famous Chinese, after many ages of civilization," the elementary characters given in this work will prove that the system of Chinese writing is totally different, and therefore, what he peremptorily subjoins, viz. "that there is no other difference between the one and the other, except that the Chinese characters are much more numerous," is altogether unwarranted.

Finally, as to the rude figures expressed in *Spangenberg*'s description of north-east Asia,* as he found them on a rock near the *Irbit* or *Pishma* river, in the

* Stockholm 1730, p. 363.

southern *Siberia*, which he thought very similar to the ancient Chinese characters (a similarity which *Meiners* of Gottingen hath recently confirmed *), on analyzing them by means of the elements contained in this work, it will appear that they likewise are unlike the elements of China, especially those pointed out in plates 17 and 18. In plate 15 an instance or two may be found, which, though the resemblance be imperfect, might be taken for Chinese. But as amongst the many thousand Chinese characters, one or two found resemblant prove nothing, so no conclusion can hence be drawn, either with *Spangenberg*, that the Chinese had sent colonies to Tartary, as *Petit de la Croix*, in his History of *Genghizhan*, relates, nor with *Meiners*, that the hieroglyphic characters of China were derived from the country of *Mongols*.

After the 文古 *Ku-ven*, or *most ancient characters*, already mentioned, those commonly called 字篆 *chuen-tsu* were in vogue. These still continue, like the *Estrangelo* or *Cufic*, in inscriptions, titles,

* Comment. Soc. Reg. Gotting. vol. xiii. Gotting. 1799. Meiners de antiquis Monum. in Sibir. Australi exstantibus.

on seals, &c. as may be seen at the beginning of the *Innocentia victrix*, published by the Jesuits in China,* thus,

xang *chu* *he* *lin*

siuen *y* *yu* *xi*

" His righteousness hath he openly shewed in the sight of the heathen." Psal. xcviii. 2.

Or on this seal, taken from a Treatise on Chinese Philosophy, in the *British Museum*, to which it is annexed,

yue *king*

kiang *yen*

or the positions and decisions of the hall, where

* A copy of this very scarce work is in the valuable library of the Royal Society.

literary matters are discussed in the presence of the Emperor.

These characters differ not much from those in present use, though dictionaries are still extant for the purpose of explaining them; as may be seen in *Fourmont*'s catalogue of Chinese books, in the library at Paris, which includes two.*

They were in use at the time of the famous 孔夫子 *Kong-fu-tsu*, or *Confucius*, and have a much better, and more regular appearance, than the modern ones, especially those of the corrupted kind, commonly used in *prefaces*, and is called 草字 *tsao-tsu*, *rude* or *imperfect* letters.

Of the characters now employed, which by gradual changes have passed from the original to their present compendious forms, styled not improperly by *Warburton* the running hand of hieroglyphics,‡ it has been often enough said that they exceed 80,000 in number; but of these it should be observed, that the greater part are synonymous, as we find from Father *Parennin*, who communicated to M. *Mairan* the character 壽 *xeu*,

* No. xxiii, xxiv. ‡ Divine Legat. of Moses, b. iv. sect. 4.

an *age*, written in one hundred different ways. The character *happiness* may likewise be traced into as many shapes, and is sent as a mark of wishing a hundred times happiness; and the like observation will apply to others. The different sects in China have also, as *Mailla* relates, their own respective characters: the sect of 佛 *Fo* alone is said to have introduced 26,430 new characters: so that when a proper allowance is made upon these grounds, it will be found that about 10,000 are sufficient for reading the best books of each dynasty.* Consonant to this is the adage cited by *Cibot*, that he who knows 10,000 characters is qualified for the degree of bachelor. ‡

Numerous as the Chinese characters are, their words are surprisingly few, since they fall short of 400 in number, and are only *monosyllables*; a circumstance by which *Webb*, § a century ago, was induced to believe

* Le nombre des caractères (selon le P. Mailla) suffisant par l'usage, ne va pas au delà de 9,353, ou tout au plus de 1,516.—Ce nombre renferme tous ceux des anciens livres, et ceux dont on peut avoir besoin pour écrire sur toutes sortes de matières. Aussi les plus habiles lettrés ne connnissent ils guères plus de 8 ou 10,000 caractères.

‡ Mem. des Miss. de Peking, vol. ix. p. 333.

§ See Webb's essay, attempting to shew the probability of the Chinese being the primitive language. London 1678.

that the Chinese was the *primitive* language. To remedy the inconvenience of their paucity, as has been frequently remarked, accents are applied to each for distinguishing the different tones connected with their different senses. For instance *Shu*, which signifies a *Lord*, without this distinction might be mistaken for a *hog*.

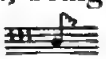
These tones being then thus essential, I have expressed them in the elements of this work, according to the signs invented by Father *Pantoja*, one of the missionaries who first went to China; as they also will be in the Dictionary which I propose to publish for the use of those who wish to pronounce the language, as well as for the more easily finding out the words searched for. These tones have been represented by *musical notes*, thus,

FŪ, 夫 *a husband.* In the first tone — the sound is fixed and the same, viz. is carried on in one continued length, in the manner of a *minum*; for example,

FÛ, 扶 *to help.* In the second tone ^ the sound is lower, and seems to run with rapidity, and almost insensibly, through all the intermediate notes, down to the octave below, thus,

FÙ, 府 *a town.* In the third tone \ the voice seems to begin from the larger fourth above the first, descending to it with velocity, and running also with rapidity through the intermediate notes, thus,

FÚ, 父 *father.* In the fourth tone / the sound ascends to about the larger fourth, and seems to be opposite to the third tone before described, thus,

FŬ, 福 *to conceal.* The fifth tone ∪ being the shortest of all, admits of no vibration, and is a quick sound, dull and thick, being neither high nor low, thus, 

These five tones again are called either *simple,* with a *point,* or with an *aspirate*; or else, at the same time, *pointed and aspirated.* In these four variations all the

words of the Chinese language, expressed in the European manner, are included. Pointed tones have the same accents, with the addition of a point, thus, ˙ ˄ ˖ ˏ ˘ the intent of these is to shew, that the words ending in *e* have a middle sound between *e* and *i*; those ending in *o*, a middle sound between *o* and *u*; and those ending in *u*, a sound like the French *u*. And thence, for instance, it happens that 經易 *ye-king* by some is written *y-king*, or 羲伏 *Fo-hi* by others is pronounced *Fu-hi*; and, as the *u* sometimes has a sound similar to *e*, we may not wonder if instead of 子夫孔 *Kong-fu-tsu*, we find others express it *Kong-fu-tsee*.

The guttural tone is here expressed by the *spiritus asper* of the Greeks over the vowel. To pronounce it rightly, the preceding consonant should be enunciated with a slight aspiration: for example, TÎEN, a *field*, as though it were T-HIEN.*

Some of these particulars are not confined exclusively to the Chinese, but relate likewise to the neighbouring nations. It is very remarkable, says Sir *William Jones*, that the order of sounds in the Chinese

* See Elem. 102.

grammars corresponds nearly with that observed in *Tibet*, and differs from that which the *Hindoos* consider as the invention of their gods.* Of the Tibetan language Father *Giorgi* asserts, that as its accents change the tones, they change in like manner the signification; ‡ and of the language of 京東 *Tong-king*, *Rhodes* and *Richard* relate not only the same particularity, but that it also almost entirely consists of *monosyllables*, like the Chinese; § whilst, on the contrary, the *Japanese* contains words of seven, eight, and nine syllables, and is an idiom totally distinct from the Chinese.

It is here to be observed as surprising, that even in the present day so many should doubt whether the *Japanese* language were a dialect of the *Chinese*, whereas there is not the slightest affinity betwixt them. The Chinese consists merely of monosyllables, the Japanese of polysyllables, to a very considerable extent. The Chinese has only about 350 words; the Japanese abounds in a diversity of words, like languages in com-

* Asiat. Research. vol. i. the third discourse. ‡ Alphab. Tibet, p. 576.

§ Rhodes Tunchin. hist. lib. i. cap. 28. Richard hist. du Tonquin, tom. i. p. 95.

mon. The Chinese is destitute of inflections, and has neither declensions nor conjugations: it is the *lingua franca* of the east, expressing itself in continual infinitives. The Japanese proceeds like the Greek, Latin, or any other language: the order of its construction finishes where the Chinese begins. In a word, each expression of pure Japanese is totally unlike its correspondent term in the Chinese.*

The Chinese words being then so few in number, it happens, as *Fourmont* hath observed, that one word sometimes corresponds to three or four thousand characters; a property quite opposite to that of our languages, in which myriads of different words are expressed by the same letters. Hence satires are often composed in China, says *Cibot*, which if you attend to the characters, their import is pure and sublime; but if you regard the tone only, they contain a meaning ludicrous or obscene. ‡

The Chinese characters, as is well known, are commonly written in a perpendicular direction; not from

* See Rodriguez's Japanese Gram. and Collado's Japanese Gram. and Vocabulary.

‡ Memoir. cit. tom. viii. p. 118.

the bottom to the top, as *Acosta* asserts of the ancient *Mexicans,** but from the top downward, like the *Mongols,* neighbours of China, whose letters have so striking a similarity to the *Syriac,* and, according to *Bayer,* are even derived from them. ‡ Whether, however, this custom were adopted by the Chinese themselves from the ancient Syrians, it is impossible at present to decide. Certain it is, that as in reference to ancient times it was said

E cælo ad stomachum relegit Chaldæa lituras,

the Syrians to this day write perpendicularly. §

At the same time it is not less certain, both from modern as well as from the most ancient monuments known in China, that the Chinese characters may be written not only *perpendicularly,* but also *horizontally,* as

* Los de Mexico escrivian al reves de los Chinos, commençando de abaxo, yvan subiendo. Hist. nat. de las Indias, lib. vi. cap. 9.

‡ Acta erudit. Jul. 1731, p. 310.

§ Scribunt enim Syri (id quod sæpe vidimus) non more Hebræorum, vel Arabum a dextra ad sinistram, sed, Sinensium instar, a fronte paginæ versus pectus, quæ deinde conversa charta a dextra ad sinistram legunt. *Adler Novi Test. vers. Syriacæ,* &c. Hafniæ 1789, p. 61.

Omnes aliæ linguæ suos characteres et literas a dextra sinistram versus, vel vice versa scribunt; Syriaca vero sola suas ducit lineas pectus versus. *Abrah. Ecchelensis apud Bayer cit.*

we have already observed of the Egyptians.* There is then no reason why, in European works, we should not employ this much easier mode of writing them horizontally in the same line, whenever Chinese words occur, like *Arabic* or *Hebrew*, instead of throwing our pages into confusion, by inserting them perpendicularly, as has been hitherto the practice of European writers.

That these characters are common not only to the Chinese, but to the Japanese also, and many other nations, though different in language, and that each of these nations pronounces the same characters differently, has been long since mentioned. Thus the famous island of *Ye-sso*, as called by the Japanese, and expressed by the characters 夷 蝦 if read by a Chinese, instead of *Ye-sso*, he would pronounce them *Hia-y*;

* See Mem. des Mission. cit. p. 124, &c. Mr. *Langlès* at Paris, in his *Tartare-Mantchou* grammar and dictionary, changed likewise the perpendicular position of the Mantchou characters to a horizontal one, for the commodiousness of the Europeans. But there being no instance of the Mantchoux ever having done so, Father *Amiot* wrote from the capital of China, October 10, 1788, thus: "Il eut mieux fait, à mon avis, d'écrire à la manière des Mantchoux, c'est à dire perpendiculairement, ou de haut en bas, que d'écrire horizontalement, comme il a fait." Mr. *Langlès* had the candour to insert this letter at the beginning of his dictionary, published at Paris 1790.

though if not ignorant in the knowledge of the characters, he might understand that the island north-east of 本日 *Ye-puen* or Japan is thereby designed. Hence they were long ago proposed as an universal character, or alphabet of human thoughts.* And indeed, if we consider the extent of their use at present, it might seem an inducement to adopt them. Since even the last English embassy to China, we know that the use of them is extended to *Pulo Condore*, where "one of the Missionaries, who was of the party, could not in any degree understand their own conversation; but when the words were written, they instantly became intelligible to him, though their colloquial language was altogether different from what is spoken in China; and the fact was clearly ascertained on this occasion, that the Chinese characters have an equal advantage with Arabic numbers, of which the figures convey the same meaning, wherever known." ‡

Nor does this project seem absurd, as *Wilkins* thought, § if we consider what *Magalhans* relates, that

* See amongst others *Leibnitz*'s works. ‡ Staunton's Emb. to Chin. vol. i. p. 311.
§ Wilkins's essay towards a real character and philosophic language.

chiefly in the meridional provinces of China there was scarcely a man, either poor or rich, citizen or countryman, who had not the skill to read and to write.* And therefore a member of the Philosophical Society of Manchester, who has of late again proposed them for that purpose, asks, "Is it not as easy to recollect the meaning of an obvious distinct mark placed before the eye, as to recollect the meaning of a distinct sound pronounced by means of the ear?" †

Most of these nations besides the Chinese characters use others of the alphabetic kind. This is the case in 鮮朝 *Chao-sien*, or the kingdom of *Corea*, whose alphabet of 47 letters I have lately published, from a Japanese description of that peninsula. ‡ 京東 *Tung-king* has likewise its alphabetic characters. § The British Museum also contains two *Japanese* books in alphabetic letters. ‖

* Nouvelle relat. de la Chine, chap. v.

† Anderson's Letter to Edw. Holme, Mem. of the Liter. and Philos. Soc. of Manchester, vol. v. part 1. London 1798. It were only to be wished, for the purpose of making this *Pasigraphy* more compendious, that some of the Chinese characters were of a simpler composition.

‡ See Sir Will. Ouseley's Orient. Coll. vol. iii.

§ See Fourmont's Catalogue of Chinese works in the library at Paris, ccclxvi, lxx, lxxii, &c.

‖ Harlei. MS. 7330 and 31.

The Japanese finding the Chinese characters too difficult for common use, says *Rodriguez*,* they composed three different kinds of alphabetic letters, called

Fi	ひ	*Ka*	か	*Ya*	や
ro	ろ	*ta*	た	*ma*	ま
				to	と
ka	か	*ka*	か	*ka*	か
na	な	*na*	な	*na*	な

written perpendicularly like the *Mantshoo* and *Chinese* characters. They have been given by *Kæmpfer*, though not after the

I	い
ro	ろ
fa	は

or common order, as used in Japan, but like a *syllabic* alphabet.‡ This he effected with the five Japanese

* Arte breve da lingoa Japoa.

‡ See his History of Japan, tab. xlv.

consonants, and five simple vowels, making in all 50 characters, like the *Devanagari*, or Samskrit alphabet in *India*, whereas the Japanese use only 47. The two first alphabets occur frequently amongst the Chinese characters in Japanese works, and are derived, like the *Tonquinese* and *Corea* alphabets, from the Chinese characters: * thus *y* in the *Kata-kana* is derived from Elem. 9, *ro* from Elem. 30, *fa* from the Chinese number 8,‡ *ni* from number 2,§ *fo* from Elem. 75, and so on.

They are a striking instance of the natural progression from the hieroglyphic scripture to the alphabetic; which has also taken place amongst the Chinese at *Canton*, " where, on account of the vast concourse of persons using the English language, a vocabulary has been published of English words in Chinese characters, expressive merely of sound." ‖

The *Yamato-kana*, thus called from the ecclesiastic province *Yamato*, where it was invented, or first made

* The island of *Formosa* also has probably its alphabetic letters, but certainly not those published by *Psalmanazar*.

‡ Elem. 12. § Elem. 7.

‖ Staunton's Embassy cit. vol. ii. p. 576.

use of, belongs only to the ecclesiastic Sovereign of Japan and his clergy. The *Kata-kana* supplies the inflexion of the Japanese words, and the Japanese construction in general in Japanese books written with Chinese characters, and the *Firo-kana* expresses the whole word, according to the Japanese pronunciation, in alphabetic characters. The word *Kana* seems derived from the Chinese term *Kan*,* the name of the ten characters which compose the denarian cycle of the Chinese for the division of time. Whence some one has maintained that the Chinese also, before their hieroglyphics, used alphabetic letters; but the absurdity of this position becomes palpable, not only on the ground that these characters are almost all composed of the elements here given, but also as both the *denarian* and *duodenarian* cycles, taken together, contain not all the consonants of the Chinese language. ‡

§ Elem. 51. Although the Japanese language be quite different from the Chinese, yet from its neighbourhood, as well as for having originally received all learning from China, it has adopted a great number of Chinese terms; the more elegantly they choose to speak or to write, the more Chinese expressions they introduce, though corrupted, and pronounced after their own manner.

‡ As for instance, no *F*, no *L*, no *N*.

The whole of the Chinese characters is composed of the *two hundred and fourteen* Elements comprised in this work. These naturally seem, though not quite in their present form, to have been the most ancient and primitive characters of that nation, not only as containing the first and most necessary objects of life, but chiefly because all compound characters whatsoever are made up of those elements only. They ought therefore to be for the antiquarian as well as the philologist, the most interesting part of Chinese writing, serving as *medals* of the Chinese history, which, for want of coins or other monuments, exhibit the state of cultivation and knowledge together with the antiquity of several objects, as of the *shield*, the *bow*, the *lance*, the *ship*, the *chariot*,* and many others, in a way that alphabetic letters could not shew.

And thus the etymologist also will unexpectedly find radicals that he would not have sought in times so remote, or in countries so distant. One of this sort presents itself in the word HÀN, a place of abode or rest, which through all Asia designates the public

* Elem. 51, 57, 62, 137, 159.

buildings that serve as inns for *caravans* or travellers, and is represented by Elem. 27, which signifying at the same time a *den* or *cave*, proves that the most ancient places of abode in China were the same with those of the *Troglodytes*.

Another instance offers in the origin of *Kuon*,* the Greek for a *dog* (whence the Latin *canis* is derived), which, as *Plato* asserts, was foreign to the Greeks, but, as *Webb* well observes, ‡ remarkably agrees with the Chinese *Kiuen*, and much better than with the old Teutonic *Hund*, or *Hun*, from which German etymologists would derive it. § In the same manner the Russian word for a *dog*, ‖ the etymology of which was formerly quite unknown, from its discordance with every *Slavic* dialect, or any other known language whatsoever, is found to come forward in the ancient languages of the *Medes* and the *Persians*, who, as *He-*

* ΚΥΩΝ.

‡ Reasons for thinking that the Greek language was borrowed from the Chinese. London 1787.

§ See Elem. 94, and observe that the three vowels are to be pronounced like a triphthong, or simple sound.

‖ *Sabaka*.

rodotus and *Justin* relate, called a dog *Spaca*,* or, according to *Hesychius*, is the same with the Egyptian *Sphinx*, the watch-dog at the entrance of Egyptian temples. ‡

The Chinese elements seem to have gone on augmenting until the confusion incident to a multitude of new characters, without being classified, must have suggested to the Chinese the necessity of referring each to that element of which it was a part. This arrangement is both arbitrary and perplexed. Elements of the same, or nearly the same signification, appear multiplied without necessity: for instance,

tao, and *cie*, §

both signifying to *cut* or *hack*, from the form of the ancient Chinese knife or hatchet, whose outlines were traced, ‖

* Τὴν γὰρ κύνα καλέουσι Σπάκα Μῆδοι. Herodot. lib. i.

Nutrici (Cyri) *Spaco* nomen fuit, quia canem Persæ sic vocant. Justin. Hist. lib. i. cap. 4.

‡ Σπάκα, κύων, ἢ Σφίγξ. Hesych. See Reland. dissert. de vet. ling. Pers. voce *Spacos*.

§ Elem. 18, 26.

‖ See the ancient Chinese hatchet in Mailla's Histor. vol. i. and in the Philosoph. Trans. cit. tab. 40.

or 艸 *tsao*, and 艸艸 *tsao*,

both signifying the same,* might have been reduced to one element; and thus of many others.

Other elements again are too particular, and confined in their meaning; for example, Elem. 192, *sacrific wine:* thus it happens that some elements are almost void of compound characters, whilst others are overcharged in their number; for instance, Elem. 80, *water*, which in the dictionary 彙字 *tsu-guei* has 1333 characters, and some of these even 28 lines.

In like manner, although the elements as well as the compound characters are classified after the number of lines they contain, no exact order is observed. Thus

Mu, 毋 mother, ‡

is amongst the elements of *four* lines, and

* See Elem. 45, 140. ‡ Elem. 80.

Tien, 田 cultivated ground,*

though still simpler, is amongst the elements of *five.*

Several elements are likewise so similar to each other as hardly to admit of distinction; thus

夂 *chi,* 夂 *sui,* 夕 *sie,* 欠 *po,*‡

are nearly the same, and

尸 *ye,* 尸 *feu,*§

are precisely so.

The characters that resemble should then be placed together in the general table of elements, that they might be more easily distinguished, and the whole, as *Bayer* long since observed, should be subjected to a clearer arrangement.‖ But whilst the Chinese dictionaries and language remain unchanged, it would be useless and impossible for an European to attempt this reform. Nothing therefore remains but to overcome by practice these several difficulties.

* Elem. 102. ‡ Elem. 34, 35, 36, 66. § Elem. 163, 170.
‖ Mus. Sinic. tom. i. p. 121.

After having acquired some notion of the 214 elements, it is necessary in every compound character to find out first of all its *key*, or the element to which the Chinese have referred it. This is also very arbitrary; for though the key be for the most part on the *left* hand of the group, it is almost as often on the *right*; very often at the *top*, or at the *bottom* of the whole character, or in a *corner*; sometimes in its *center*, sometimes *half* to the right, *half* to the left, and sometimes quite *round* it. And this beyond doubt is one of the greatest difficulties in Chinese writing, as many elements are either perfectly similar, as has been observed, or happen to be disguised, or concealed amongst the other lines of which the character is composed, as to baffle all investigation. A single instance of ten thousand will prove it. The character HÙ, a *tiger*, is often represented thus

虎

on seeking its key you will look either under element

儿 or 丿 or 玉

which in compounds is without the point; * for no other element is visible in its composition.

But under none of these will it ever be found, its real key being ‡ 虍

The reason is, that this character, like so many others, is written in different ways, sometimes thus

虎

sometimes as above, and in ancient books like Elem. 141; consequently to be learned only by practice.

It may here be observed that, of the 214 elements, more than the latter half are compounded from the simpler forms that precede them, of which an instance may be seen in the last adduced element, it being made up from Elem. 27 or 53, and the Chinese number *seven*; so that the more complex elements are to be considered rather as keys of the annexed groups subordinate to them than as elements strictly so called.

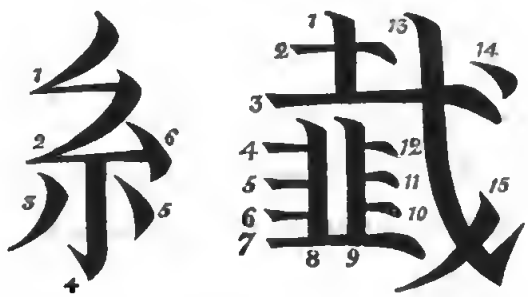
After having found the real key of the whole group, it is necessary to count the strokes it consists of, in

* See Elem. 16, 27, 95. ‡ Elem. 141.

order to know what class it belongs to, and how it may be sought. To this end it is to be noted, that the Chinese do not always reckon these in the European manner, as in the character 口 *Yu** three strokes only are reckoned, or in 冂 *Kiung*‡ no more than two; and this seems the general rule in respect to angular strokes, which are considered in China as a simple effect of the pencil they write with. Let the sense of the character *Sien*

織

be required, its key is easily discovered on the left,



According to the European method of numbering, it would consist of eight strokes; whereas in China it is counted as only of six, and consequently it must be

* Elem. 31. ‡ Elem. 13.

looked for in the class of *six*, where it will be found to be the third of its kind.*

Having thus found the primary key, it is necessary to count the strokes of the relative group on the right, which contains, as we see, *fifteen*, and therefore will be found in those Chinese dictionaries, which are arranged according to the keys, under the class of fifteen strokes, whilst in the European dictionaries of Chinese characters it must be sought for under the same class and number in the general index, where the pronunciation annexed to each character in European letters will indicate the alphabetic order in which its explanation stands.

As to the general explications subjoined to the 214 elements in this work, though each one commonly retains some relation either directly or indirectly, when used in composition, to its original import, it nevertheless would be improper to lay this down, with *Fourmont*, as an universal rule, much less to maintain, that the knowledge of the meaning of each of these elements will suffice to understand the groups they com-

* See page 23, Elem. 120.

pose, and consequently the sense of every character. *

That this universal assertion of *Fourmont* is altogether groundless, I could shew by almost as many instances as there are compound characters; but of their number I shall produce one from his own book, ‡ where adducing the character

Kuang,

which signifies *folly, madness,* § it would follow that, according to his rule, this sense must be obvious, because the group is compounded of

Kiuen a *dog*, and *Vang* a *King*. ‖

Amongst dogs *reigns madness,* he says; consequently by the coalescence of these two characters every person should know that *Kuang* means *madness.*

This single example will, I presume, suffice to shew the futility of such an assertion. The import of

* Posita clavium 214 significatione significationes communiorum characterum statim detegi, et detectis semel characterum communiorum significationibus, haberi illico omnium omnino Sinicæ linguæ characterum significationes, qui scopus hoc in libello noster fuit. Meditat. Sin. cap. xvi.

‡ Ibid. p. 99. cl. 94.

§ Stultitia, amentia.

‖ Elem. 94, 95.

the elements, when blended in compounds, becomes often so vague and precarious as to produce a quite different sense. Thus the character

Tao an island,

is made up of the Elements 46 and 196, viz.

Xan a mountain, and *Niao* a bird,

as though an island were a *flying mountain*, or a *mountainous bird*, or *bird* and *mountain* combined.

Even characters appropriately combined are not always sufficiently clear to be intelligible from their elements only. Thus

Hai the sea,

is compounded of the Elements * *mother* and *water*, the sea being deemed by the Chinese the parent of all water. But every one will see how many other meanings these two characters, when joined, may imply.

Hence the explanation of the elementary characters in this work serves for little more perhaps than to shew in a book, which would have the Element 140

* Elem. 80, 85.

tsao, herbs, plants, frequently occurring, that its subject is *botany*; or from a like recurrence of Elem. 104 *cie, sickness, disease,* that it is a work treating on *diseases*; but is of no use for obtaining a clear, precise, and certain interpretation of a compound character, for which it is requisite that the dictionaries be consulted.

These dictionaries, when expressed with European characters, do not begin with A, the first letter of our alphabet, nor with B, the second, the Chinese not having a single term commencing with either; they must begin then with CA, as the first word of the 350 Chinese monosyllables: and Sir *William Jones* was mistaken, when he wrote at the beginning of a Chinese dictionary expressed in European letters (now in the library of the *Royal Society*), it was a pity that it was not complete, upon seeing the first page commence with CA. This, as well as the subsequent Chinese consonants, has its appertaining vowel always understood, as in the syllabic alphabets of *India, Tibet,* and * *Ava,* and contrary to those *Mongols,* of whom *Bayer* asserts,

* See Asiat. Research. vol. i. Georgi Alphab. Tibet. cit. Syms's Embassy to Ava, chap. xiv.

that, in a new and singular way, they used only vowels in writing.*

The pronunciation of the Chinese words is usually expressed after the Portugueze method, it having been introduced by the Portugueze missionaries, who were the first visitors of China. It differs from the English principally in this, that the Portugueze *X* corresponds to *sh*, whilst the several vowels preserve their native sound. To this pronunciation I have adhered in expressing the Chinese words appertaining to the elementary characters.

After the explanation of the elements or keys thus given, it remains only to discover them in the compound characters, which, as has been observed, is attended with no little difficulty, as not only small characters, but even the largest, are often so disguised as to occasion considerable embarrassment. I shall therefore annex in conclusion one of those large compounds which often present themselves on the *tea chests* in the streets of the metropolis.

* Vocalibus contenti, novo et toto terrarum orbe inusitato genere scribendi solis vocalibus ausi sunt uti, adjunctis certis notis ac ductibus parum mutatis, si qua consonans exprimenda esset. Ingeniosum opus et admiratione dignum. Act. erudit. supplem. tom. ix. p. 28.

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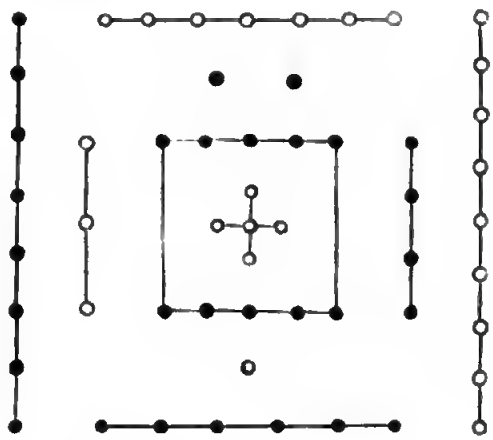
It makes a part of the most common inscription, which is

hi 熙 上 *Xang*

chun 春 品 *pin*

Of superior quality, lasting and fragrant.

It however would scarcely be suspected, without longer practice, that its key is no other than Element 86.



ÚLH 二 two

PĚ 百 hundred

XĚ 十 ten

SÚ 四 four

} and four-teen

PÚ 部 tribunals, } Elements.

NAPOLI

ELEMENTS
OF
CHINESE WRITING.

YĚ 一 of one
HŎE 畫 stroke.

SIX CHARACTERS.

1 YĚ 1

one, the first, unity, straightness, perfection.

2 KUÈN 2

this elementary character signifies ascent.

3 CHÙ 3

a point, apex.

4 PIĚ 4

bent downward.

5 YĚ 乙 or 乚 5

bent outward.

6 KIUĚ 亅 or 𠃌 6

hooked.

ÚLH 二 of two

HOĚ 畫 strokes.

TWENTY-THREE CHARACTERS.

7 ÚLH 二 1

two, second, double, repetition.

8 TEÛ 亠 2

head.

9 GÎN 人 3

man.

In compound characters thus 亻

10 GÎN 4

man (as before).

11 GĔ 5

entrance, to enter.

12 PĂ 6

eight.

13 KIÛNG 7

any thing covered.

14 MIĔ 8

a covering.

15 PĪNG 9

two drops, icicle.

16 KÌ 10

a bench, table, support.

17 KÀN 11

an abyss, or descent.

18 TĀO 刀 12

a knife, sword, hatchet, scythe.

In compound characters thus 刂
and always at the right hand.

19 LIĚ 力 13

force, strength.

20 PAŌ 勹 14

complex, or rolled up.

Always on the right.

21 PÌ 匕 15

a spoon, or saddle.

22 FĀNG 匸 16

a chest, or coffer.

23 HÎ 匚 17

a box (nearly as 22).

24 XĚ̆ 十 18

ten; the last in the series of Chinese numeration.

25 PŎ 19

divination by the tortoise.

26 CIĚ 20

to cut.

In compound characters always on the right hand, by which it is distinguished from the 170th element, written in the same manner, but always on the left.

The 103d element is also written thus, but, like 26, always on the right.

Sometimes it is written thus and therefore not to be confounded with the 49th element.

27 HÀN 21

a place of abode, or of rest.

28 ÇŬ 22

any thing triangular, union.

29 YÉU 23

more, again, still.

SĀN 三 of three

HOĚ 畫 strokes.

THIRTY-ONE CHARACTERS.

30 KÈU 口 1

the mouth.

31 YÙ 囗 2

an inclosure, to surround.

32 TÙ 土 3

the earth, one of the five Chinese elements.

In compound characters, when on the left hand, thus 土

33 SZÚ 士 4

a man of letters, a doctor, a mandarin, a governor; and the general title of supremacy, as letters in China confer the first rank.

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34 CHÌ 夂 5

to come after, to follow.

35 SUÌ 夂 6

nearly the same with the former for shape and signification.

36 SIĔ 夕 or 夕 7

the evening.

37 TÁ 大 8

great, greatness.

38 NIÙ 女 9

a woman.

39 ÇÙ 子 10

a son.

40 MIÊN 宀 11

a roof, or ridge.

41 ÇÚN 寸 12

the tenth part of a cubit or Chinese foot. The distance between two joints of the middle finger.

See Element 68.

42 SIÀO 小 13

little, a little.

See Element 61, in compounded characters.

43 VĀNG 尢 14

crooked, or gibbous.

written likewise 尢 or 兀

44 XĪ 尸 15

the man who was anciently substituted to represent the spirit to whom sacrifice was offered; a corpse.

45 ÇAÒ 艸 16

grass, herb, flower.

See Element 140.

46 XĀN 17

a mountain.

47 CHUĒN 18

Likewise written thus

a river.

48 KŪNG 19

an artisan, art, workman, workmanship.

49 KÌ 20

a pronominal sense, like sui, sibi, se, in Latin: also formerly, time passed: connected with a verb, it gives a preterite signification, but is then pronounced Ỳ

50 KĪN 21

hat, bonnet, mitre.

51 KĀN 22

shield, buckler.

52 YĀO 幺 23

subtle, thin.

53 YÈN 广 24

shop, warehouse.

54 ÌN 廴 25

to go a long journey.

55 KŪNG 廾 26

to join hands.

56 YĚ 弋 27

to dart, take, catch.

In compounds on the right.

57 KŪNG 弓 28

a bow.

58 KÍ 彐 29

a hog, boar.

Written also thus 彑 or 豕

59 XĀN 彡 30

feathers.

60 CHĚ 彳 31

the left foot.

SÚ 四 of four

HŎE 畫 strokes.

THIRTY-FOUR CHARACTERS.

61 SĪN 心 1

heart, will, mind, inward.

In compounds likewise thus 忄 and therefore not to be confounded with 42.

Also 忄

62 KŌ 戈 2

a lance.

Always on the right.

63 HÚ 戶 3

an inner door.

Also written 户

See Element 169.

64 XEÙ 手 4

the hand.

In compounds 扌

See Element 82.

65 CHĪ 支 5

branch, limbs of a tree.

66 PŎ 攴 6

affairs, business.

In compounds often thus 攵 and always on the right.

67 VÊN 文 7

composition, ornament of writing.

68 TEÙ 斗 8

a Chinese measure consisting of ten *xing*, a bushel.

69 KĪN 斤 9

a Chinese pound of sixteen ounces, or about 22 Engliſh.

70 FĀNG 方 10

square.

71 VÛ 无 11

not, nothing.

72 IĚ 日 12

the sun, day.

73 YUĚ 日 13

the moon, month: to speak, say, call, name.

In compound characters often like that of the Sun immediately preceding.

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74 YUĚ 月 14

the moon, month.

The Element 130 is of the same form in compounds.

75 MŎ 木 15

a tree, wood.

76 KIĚN 欠 16

to be defective, a deficiency; to owe, a debt, debtor.

In compound characters always at the right hand.

77 CHÌ 止 17

to stop, an impediment, obstacle.

78 YĂ 歹 18

to die, death.

79 CHÛ 攴 19

a staff, a prop.

In compounds always on the right.

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80 MÙ 毋 20

mother.

In compound characters also thus 母

When pronounced VÛ it implies prohibition; as an adverb it signifies not. See Element 102.

81 PÎ and PÌ 比 21

to assimilate, coalesce, unite; a measure, a rule.

82 MÂO 毛 22

wool, down, feathers, hair, grass.

83 XÍ 氏 23

a family name, or title.

84 KÍ 气 24

the air, the material principle of all things, according to the Chinese philosophers.

Always at the right hand.

85 XUÌ 水 25

water.

In componnd characters thus 氵

86 HÒ 火 26

fire.

When beneath in compound characters, thus

87 CHÀO 爪 27

nails, claws of animals, or birds.

In compound characters often thus

88 FÚ 父 28

father.

89 YÂO or HIÂO 爻 29

to imitate, imitation.

90 PÁN 爿 30

an outward prop.

91 PIĚN 片 31

an inward prop; a numerical particle descriptive of the petals of flowers, or leaves of a book.

92 YÂ 牙 32

the teeth.

93 NIÊU 牛 33

an ox.

In compound characters often thus 牜

94 KIUĚN 犬 34

a dog.

In compound characters thus 犭

Ù 五 of five

HOĚ 畫 strokes.

TWENTY-THREE CHARACTERS.

95 YŎ 玉 1

precious stones, gems.

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In compounds without the point. Also thus 王

96 YUÊN 玄 2

black, dark.

97 KUĀ 瓜 3

cucumbers, melons.

98 VÀ 瓦 4

bricks, tiles.

99 KĀN 甘 5

relishing, sweet, grateful.

100 SĒNG 生 6

to bring forth, come into life, be born.

101 YŪNG 用 7

to apply, use, useful.

102 TIÊN 田 8

cultivated or arable ground.

103 PĬE 疋 9

a numeric denomination used in numbering pieces of linen.

In compounds also thus 正

104 CIĔ 疒 10

sickness, disease.

105 PŎ 癶 11

to mount.

106 PĔ 白 12

white, whiteness, pure, sincere.

107 PÎ 皮 13

the skin, a hide.

108 MÌNG or MÌN 皿 14

vessels used in eating and drinking.

See Element 122.

109 MǑ 目 15

the eyes.

In compounds often thus 耳 and therefore not to be confounded with 128.

110 MÊU 矛 16

a hooked or barbed weapon.

111 XÌ 矢 17

to dart an arrow, or javelin.

112 XĚ 石 18

a stone.

113 XÍ 示 19

spirits, to make manifest, reveal.

114 GEÙ 禸 20

lightness, velocity, alacrity, diligence.

115 HÔ 禾 21

a generic name of grain, rice, and the various kinds of corn or pulse; and hence, metaphorically, life.

116 HIUĔ 穴 22

a den, cavern.

117 LIĔ 立 23

high, upright, firmly, fixed.

LŎ 六 of six

HOĔ 畫 strokes.

TWENTY-NINE CHARACTERS.

118 CHŎ 竹 1

a reed.

In compound characters thus 𥫱

and always above the character.

119 MÌ 米 2

rice.

120 MIĔ 糸 3

silk-thread.

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121 FEÙ 缶 4

vessels of earthen ware.

122 VÀNG 网 5

a net.

In compound characters thus 罒 and always above the character; whereas the 108th element, of the same shape, is always placed beneath.

123 YÂNG 羊 6

sheep, lamb, goat, kid.

124 YÙ 羽 7

wings, feathers.

In compound characters often thus 羽

125 LÀO 老 8

an old man.

126 ÛLH 而 9

and

127 LÙI 耒 10

an instrument for cutting the earth, a harrow.

128 ÙLH 耳 11

the ear.

In compound characters often thus 耳 and therefore not to be confounded with Element 109.

129 YŬ 聿 12

an auxiliary character: its derivatives signify to draw, paint, write, &c.

130 JŎ 肉 13

flesh.

In compound characters thus 月 like Element 74.

131 CHÎN 臣 14

a king's minister, or a vessel.

132 ÇÚ 自 15

himself, from, out of.

133 CHÍ 至 16

to reach, arrive at, even to, very.

134 KIEÚ 臼 17

a mortar.

135 XĚ 舌 18

the tongue.

136 CHŬEN 舛 19

to err, also to contradict.

137 CHEŪ 舟 20

a ship.

138 KÉN 艮 21

limit, boundary, to stop.

139 SĚ 色 22

colours, also luxury, libidinous pleasures.

140 ÇAÒ 艸 23

grass, flowers.

In compound characters thus 艹

and always above the character.

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141 HÙ 虍 24

a tiger.

142 HOÈI 虫 25

or

CHÛNG

worms, insects, and the common name of animals whether on the earth or in the water.

143 HIVĔ 血 26

blood.

144 HÎNG 行 27

to go, proceed, make, operate: the elements.

This element in compounds is half on the right, and half on the left.

145 Ȳ 衣 28

a vest, to clothe.

In compound characters mostly thus 衤

146 SĪ 西 or 西 29

the west.

In compound characters always above.

CIĔ 七 of seven

HOĔ 畫 strokes.

TWENTY CHARACTERS.

147 KIÉN 見 1

to look on, see, perceive.

In compound characters almost always on the right.

148 KIǓ 角 2

a horn.

149 YÊN 言 3

to speak, say; words.

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150 KŎ 谷 4

a valley.

151 TEÚ 豆 5

various sorts of leguminous plants, as pease, beans, &c.

152 XÌ 豕 6

swine, hog.

153 CHÍ 豸 7

reptiles, animals without feet.

154 POÉI 貝 8

sea-shells; a precious thing, as a pearl.

This element bears a strong resemblance to the 147th.

155 CHĔ̈ 赤 9

of carnation colour.

156 CEÙ 走 10

to go.

157 ÇŎ 足 11

feet; also rich, wealthy, to suffice.

In compound characters thus 𧾷

158 XĪN 身 12

I myself, the animal body.

159 KIŪ, or CHĒ 車 13

a wheel, mill, chariot, to be carried.

160 SĪN 辛 14

acrid, pungent.

161 XÎN 辰 15

the character denoting that Chinese hour of the morning which reaches from 7 to 9.

162 CHĔŎ 辵 16

This element is only used in compound characters, and expressed thus 辶

it signifies proceeding, and whatever is connected with it.

163 YĚ 邑 17

In compound characters thus 阝
and always on the right, like Element 26,
an inclosure within walls, a camp, or city.

164 YEÙ 酉 18

the horary character from 5 to 7 in the evening.

165 ÇÄY 釆 19

colour, to pluck, as leaves or fruit.

166 LÌ 里 20

a Chinese mile, of which a degree contains 250.

PĂ 八 of eight
HOĔ 畫 strokes.

NINE CHARACTERS.

167 KĪN 全 1

metals.

168 CHÂNG 長 2

long, remote, great, lasting, always.

169 MUÊN 門 3

a door, a gate; chiefly the exterior; by which it is distinguished from Element 63.

Also thus 門

See Element 191, a similar character.

170 FÈU 阜 4

a mound of earth.

In compounds thus 阝 and always on the left, distinguishing it from Elements 26 and 163, which are always on the right.

171 TAÍ or Ý 隶 5

to extend, what remains.

In compound characters on the right.

172 CHUĪ 隹 6

wings.

In compound characters generally on the right.

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173 YÚ 雨 7

rain.

In compound characters thus 雩 also 求
and generally over the character.

174 CĪNG 青 8

blue.

175 FĪ 非 9

no, false, it is not.

See Element 179 for its resemblance.

KIÈU 九 of nine

HOĔ 畫 strokes.

ELEVEN CHARACTERS.

176 MIÉN 面 1

face, surface, outside.

177 KĚ 革 2

skin, untanned hide, defensive armour, as helmet, coat of mail.

178 GOEÎ 韋 3

skin, or hide tanned, leather.

179 KIEÙ 韭 4

leek, garlic.

180 ȳN 音 5

a sound, whether of the voice or any musical instrument, harmony.

181 YĚ 頁 6

the head.

Only usual in compound characters, and always on the right.

182 FŪNG 風 7

the wind.

183 FĪ 飛 8

to fly.

In compound characters on the right.

184 XĚ 食 9

to eat, food.

185 XEÙ 首 10

the head, beginning, origin.

186 HIĀNG 香 11

pleasant smell, fragrance; also in a moral sense, as virtue.

XĚ 十 of ten

HOĚ 畫 strokes.

EIGHT CHARACTERS.

187 MÀ 馬 1

a horse.

See Element 196, a similar character.

188 KǑ 骨 2

bone, bones.

189 KAŌ 高 3

lofty, eminent, noble, excellent.

190 PIÈU or PIĀO 髟 4

long hair.

In compounds above the character.

191 TÉU 鬥 5

a battle, quarrels; to fight.

192 CHǍNG 鬯 6

sacrific wine.

193 LIĚ 鬲 7

a sort of tripod, also a perfume-pot: when pronounced KĚ, to obstruct, interpose.

194 KUÈI 鬼 8

a ghost, a dead person.

XĚ
YĚ 十 of eleven

HOĚ 畫 strokes.

SIX CHARACTERS.

195 YÛ 魚 1

fish.

196 NIÀO 鳥 2

bird.

In compound characters mostly on the right.

197 LÙ 鹵 3

barren ground.

198 LŎ 鹿 4

stag.

199 MĚ 麥 5

wheat, barley, grain.

200 MÂ 麻 6

hemp.

XĔ
ÙL 十二 of twelve

HOĔ 畫 strokes.

FOUR CHARACTERS.

201 HOÂNG 黃 1

yellow, yellowness.

202 XÙ 黍 2

millet, a species of maize.

203 HĔ 黑 3

black, blackness.

204 CHÌ 黹 4

to embroider, embroidery.

XĚ SĀN 十三 of thirteen

HŎE 畫 strokes.

FOUR CHARACTERS.

205 MÌN 黽 1

sea-monster, turtles, frogs, worms.

206 TÌNG 鼎 2

a vase, tripod.

207 KÙ 鼓 3

to drum, a drum.

208 XÙ 鼠 4

mouse, mice.

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XĚ SZŮ 十四 of fourteen

HOĚ 畫 strokes.

TWO CHARACTERS.

209 PÍ 鼻 1

nose, nostrils.

210 CÎ 齊 2

to adorn, an ornament.

XĚ Ù 十五 of fifteen

HOĚ 畫 strokes.

ONE CHARACTER.

211 CHĬ 齒 1

teeth, especially the incisors.

XĚ
LŎ 十六 of sixteen

HŎE 畫 strokes.

TWO CHARACTERS.

212 LÛNG 龍 1

a dragon, the Chinese chimera; a serpent.

213 KUĒI 龜 2

a tortoise.

XĚ
CIĚ 十七 of seventeen

HOĚ 畫 strokes.

ONE CHARACTER.

214 YŎ 龠 1

a pipe in general; a wind-instrument, organ.

SOME CHINESE CHARACTERS

WHOSE ELEMENTS ARE DIFFICULT TO FIND.

REFERENCES TO THE

ELEMENTARY CHARACTERS.

1, see Element 42...2, Elem. 1...3, Elem. 11...4, Elem. 4 ...5, Elem. 1...6, Elem. 31...7, Elem. 26...8, Ele. 17... 9, Elem. 17...10, Elem. 25...11, Elem. 1...12, Ele. 14... 13, Elem. 24...14, Elem. 89...15, Elem. 30...16, Ele. 13 ...17, Ele. 17...18, Ele. 7...19, Ele. 89...20, Ele. 37... 21, Elem. 37...22, Elem. 13...23, Elem. 6...24, Ele. 1 ...25, Ele. 27...26, Ele. 7...27, Ele. 2...28, Ele. 134... 29, Ele. 21...30, Ele. 106...31, Ele. 115...32, Ele. 102 ...33, Ele. 109...34, Ele. 123...35, El. 145...36, El. 125 ...37, Ele. 102...38, Ele. 145...39, El. 115...40, El. 101.

si

tao

chu

je

çung

ming

chu

tien

ching

ko

From the rising of the sun unto the going down of the same, the LORD's name *is* to be praised.

Psalm cxiii. 3.

ERRATA.

Page v. the *Quipus* in Chile are called by *Molina*, in his History of *Chile*, *Pron.*

vi. the *Kua* is to be inverted.

xx. the third figure on the right to be inverted.

xxxviii. line 3, instead of *reviewer*, read *reviver*.

xlviii. at the seal, instead of *yue*, read *je* or *ge*.

xlix. line 12, del. *is*.

15. Elem. 73, del. *the moon*, *month*.

22. Elem. 109 to be inverted.

25. Elem. 132 thus 自

TO THE BINDER.

The folding Sheet is to face p. xxxvii of the Introduction.

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